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AUTHOR West, Jerry
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ABSTRACT

Initiated by the National Endowment for the Arts (NEA), this project analyzed the public's desire to attend performing arts events and art museums and also reviewed barriers to such attendance. Goals of the study were to identify the characteristics of persons who stated: (1) a desire to increase their attendance at arts events; and (2) different reasons for not increasing their attendance at such events. Data from the 1982 and 1985 Survey of Public Participation in the Arts were used to investigate these areas of interest. Findings indicated that there is a strong desire among U.S. adults to attend arts events and that this desire is related to both prior level of attendance at performing arts events and a variety of socio-economic characteristics. Other factors include: (1) interest in mass media; (2) involvement in art lessons; and (3) participation in other types of leisure and recreational activities. People who have a stronger desire to attend more arts activities tend to be younger, more educated, and more affluent than their nonparticipating counterparts. Time factors, cost, and nonavailability are most often named as barriers to increasing attendance. Future studies should focus on other activities which compete with arts for people's time and money. Tables are included. (JHP)

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PUBLIC PARTICIPATION IN THE ARTS:

DEMAND AND BARRIERS

Prepared for:

National Endowment for the Arts
Research Office
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

Prepared by:

Jerry West, Ph.D.

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1. INTRODUCTION

This project was initiated by the National Endowment for the Arts (NEA). NEA requested an analysis of the desire to attend performing arts events and art museums by the public and the barriers to such attendance. Data from the 1985 (SPA'85) and 1982 (SPA'82) versions of the Survey of Public Participation in the Arts were used to investigate these areas of interest.

The project had two overall goals: 1) to identify the characteristics of persons who stated a desire to attend arts events more often and 2) to identify the characteristics of persons who stated different reasons for not increasing their attendance at such events. The specific research questions addressed by the project were:

- How many persons desire to attend more arts events than they are currently attending? Which art forms do people most want to attend more? Which art forms do they least want to attend more?
- What are the main reasons people give for not attending as many arts events as they desire? Do these reasons differ by art form?
- What are the social, economic, and demographic characteristics of those persons wanting increased participation in the arts? What are the characteristics associated with the different barriers to such increased participation?
- What is the relationship between the desire to attend arts events more often and actual arts participation, either through attendance at arts events or media participation? Does the rate of arts participation affect the reasons people give for not attending more arts events?

- To what extent, if any, does someone's socialization experiences influence his desire to attend more arts events and the barriers to such increased attendance?
- What is the relationship between the desire to attend arts events more often and participation in other leisure and recreational activities? Is participation in these other activities related to the reasons people give for not attending arts events more often?

Hopefully, the answers to the above questions will provide both researchers and policy makers with more insight into the nature of arts participation in the United States.

1.1 Study Background

According to Robinson et al. (1987, 1985), there is a sizable interest among the U.S. adult population in attending more arts performances and visiting more arts museums. The findings of their analyses of the data from the SPA'85 and SPA'82 suggested that about one in three persons in each survey year wanted to attend more musical plays and visit more art museums, while about one-fourth of the adult population wanted to attend more non-musical plays. Opera was the only art form with fewer than 10 percent of the population stating an interest in attending more performances.

Robinson et al.'s findings also suggested that those art forms that people wanted to attend more often (musical plays and art museums) were the same art forms that were attended by the greatest number of people. However, larger numbers of people

wanted to attend more arts performances and visit more museums than had recently attended these same events (i.e., attended the performances or visited the museums in the previous 12 months). For example, while an estimated 30 million adults in 1982 stated that they would like to attend more jazz music performances, only 16 million adults had actually attended such a performance in the previous 12 months. The comparable figures for 1985 were 32 million and 16 million, respectively.

There were many reasons why people did not attend as many arts performances or visit as many art museums as they would like. Chief among these were lack of time, cost, and availability of the art form locally (Robinson et al., 1987, 1985). Other reasons that were often cited for not attending more arts performances or visiting more art museums were the activity being too far away, procrastination, and having no one to go with.

Several studies have examined a range of factors in order to ascertain whether or not they contribute to the desire to attend more arts events and whether they influence the barriers to increased attendance. Some of these studies have focused primarily on the general desire to attend more arts events and the reasons why people did not attend such events more often (NEA Research Division Note #14 and #18, 1986). Other studies have concentrated on the desire for increased attendance at specific types of arts events (e.g., jazz performances) and the barriers to increased attendance at these events (Horowitz, 1986). Still

others (Robinson et al., 1987, 1985) have analyzed data pertaining both to the arts in general and to the specific art forms.

Some of the variables that have been studied in order to assess their influence on the desire to attend more arts events include: family income, occupation, education, sex, age, race, marital status, presence of children in the household, number of hours worked per week, and prior attendance at arts events. The findings from these studies have shown that an increased desire to attend more arts events was positively related to previous attendance. In other words, those persons who were most interested in attending more arts events had actually attended such events in the past (last 12 months). Moreover, the wider the range of an individual's previous exposure to the arts (i.e., the greater the number of art forms an individual had attended), the more likely the individual was to express a desire to attend a range of arts activities more often.

The better educated, more affluent, and white collar workers were more likely to have an interest in increasing their attendance at arts events. Females were more likely to desire greater attendance than were males. Persons who were either divorced or had never married also had a stronger desire to attend more arts events. Whites were more interested in attending more arts events than were non-whites.

Robinson et al. examined the relationships between selected background characteristics and the desire to attend more performances of jazz music, classical music, opera, musical plays, non-musical plays, and ballet, and to visit more art museums. Their findings suggested that the desire to attend more of each of these events was strongly, and positively, related to prior attendance at the event. They also found that the desire to attend more of each event was associated with being better educated and more affluent.

The relationship between age and the desire to attend more of a particular type of art event varied depending upon the art form in question (Robinson et al., 1987, 1985; NEA Research Note #14, 1986). For classical music, musical plays, non-musical plays, ballet, and art museums, the desire to attend more events increased until the middle years and then steadily declined. On the other hand, the desire to attend more jazz music performances appeared to be a preference of the young. For example, data from the SPA'82 indicated that 27 percent of those persons between the ages of 18 and 24 wanted to attend more jazz music performances as compared with 17 percent and 8 percent of those persons aged 35-44 years and 65-74 years, respectively. The pattern for opera was the reverse of that of jazz music. Only 3 percent of the persons aged 18-24 years wanted to attend more performances of opera as compared with 8 percent of those aged 35-44 years and 10 percent of those aged 65-74 years. Data from the SPA'85 suggested similar patterns for the later time period.

A few studies have looked at the characteristics of those persons stating different reasons for not attending more arts performances or visiting more art museums.1 Persons' perceptions of the barriers to their increased participation at arts events have been shown to vary by age (NEA Research Division Note #14, 1986). Persons aged 18-49 cited not enough time, cost, and the art form not being available locally as the top three reasons for their not attending as many arts events as they would like. Similarly, persons aged 50-64 years most often cited these same reasons for their not attending more arts events, though the art form not being available locally was more important for this group than the cost of the event. The importance that persons aged 65 and over attributed to insufficient time and cost as factors limiting their participation in the arts deviated markedly from the importance attributed to these factors by the younger age groups. Not enough time was only the eighth most often cited reason for not attending more arts events and cost was the fifth most frequently cited reason. Elder citizens most frequently cited a problem related to their age or health.

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1 The studies described here represent those studies that have explicitly examined the reasons given for not attending more arts events. Other studies have implicitly investigated barrriers to arts participation by focusing on the relationships between selected social, demographic, and economic factors and actual arts participation or the desire to attend more arts events.

Transportation, traffic, and parking problems were the fourth most often cited reason for this group. In contrast, for persons under the age of 65, these problems were only the eighth or ninth most often cited reason.

Robinson et al. examined the reasons given by people who attended a specific art form for not attending more of the art form. The reasons given by these persons were compared with the reasons given by people who had not attended. Their findings indicated that the reasons given for not attending as many arts events as one would like were about the same for both of these groups. Lack of time, cost, the art form not being available locally, and the event being too far away were the reasons most often given by attenders and non-attenders alike.

1.2 Data Source

As previously stated, the data for this study came from the SPA'85 and SPA'82. These surveys, sponsored by NEA and implemented by the U.S. Bureau of the Census, collected data on a broad range of art forms and arts-related topics. The SPA'85 collected information from a separate nationally representative sample of adults for each of the first six months of 1985. Approximately 2,200 respondents aged 18 and over were included in each monthly sample. The SPA'82 collected similar information from a separate nationally representative sample of about 1,500

persons aged 18 and over during each of the twelve months of 1982.

Respondents to each monthly survey were asked a set of core questions, which inquired about their general participation in the arts over the previous 12 months. At the same time, they were asked one of six sets of rotating questions. The rotating questions were asked of different monthly samples over the survey year. They included questions about: 1) barriers to arts participation; 2) socialization experiences; 3) recreational lifestyles; 4) performance locations and music preferences; 5) other arts-related participation; and 6) mass media participation. During the November and December, 1982 surveys, respondents were administered all sets of rotating questions. Consequently, for these two months, all the survey data were available for the same set of respondents. The SPA'85 had no monthly sample that completed all the rotating questions along with the core items.

This study used data from the November and December SPA'82 and the January SPA'85. More information on the SPA'82 and SPA'85 samples and the reasons underlying the restrictions imposed here is provided in the Study Methodology section.

1.3 Paper Organization

The remainder of this paper is organized into three major sections. Section 2, entitled Study Methodology, describes the sources of the data used to address the research questions and identifies the key variables that are used in the analyses undertaken. Special attention is given to the composite variables created for use in the analyses (e.g., arts participation index, index of the desire to attend more arts events, and indices of the barriers to increased attendance at arts events). This section also identifies the analysis approaches and techniques used and any adjustments made to the data. Section 3 presents the findings of the analyses of the desire to attend more arts events and the barriers to such increased attendance. The findings are organized by the survey period (1985 and 1982) and by the dependent variable (desire for increased attendance at arts events and the barriers to such increased attendance). Section 4 highlights the key study findings and identifies future areas of inquiry suggested by the findings reported in Section 3.

2. STUDY METHODOLOGY

2.1 Survey of Public Participation in the Arts

Data for the analysis of the desire to attend more arts events and of the reasons why individuals are unable to attend as many arts events as they desire came from the SPA'85 and SPA'82. Both of these surveys were part of a larger household survey conducted by the U.S. Bureau of the Census for various federal agencies. The sample design of this omnibus survey was a stratified multi-stage cluster sample. The 72,000 households selected for participation in the omnibus survey were divided into six groups of panels, each of which were interviewed at six month intervals over a three and one-half year period. About one-seventh of the households scheduled to be interviewed each month were included in the Survey of Public Participation in the Arts.1

The SPA'82 interviewed a national sample of 17,254 persons aged 18 and over during the twelve months of 1982. Approximately 1,500 persons were interviewed each month about their participation in the arts and about other arts-related topics. During the first six months of 1985, 13,675 persons were interviewed for the SPA'85. About 2,200 persons were interviewed during each of the six months (January through June) the survey was conducted.

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1 For more information on the two surveys' sample designs and procedures see Robinson et al. (1987, 1985).

The SPA questionnaire was comprised of two types of questions: 1) a set of core items on individuals' arts participation over the last 12 months, and 2) a set of rotating items related to that participation (e.g., barriers to arts participation and recreational/leisure activities). The core questions were asked of all respondents during each monthly survey, while the rotating questions were asked of all respondents during designated months.

Many of the variables of interest to this study were found among the sets of rotating questions. Consequently, the data used for the analyses performed and reported herein were restricted to specific months of the SPA'85 and SPA'82.

Data on the desire to attend more arts events and the barriers to such increased attendance were available only during the January survey of the SPA'85. Therefore, the data from this sample of 2,357 persons were used for all analyses of both increased interest in attending more arts events and of the barriers to such increased attendance for 1985. These respondents represented approximately 170 million adults 18 years of age and over during 1985.

The SPA'82 had two monthly surveys where all sets of rotating questions were asked of all participants. When data from the SPA'82 were called for in the analyses, information gathered from the 2,678 respondents queried during November and

December of 1982 were used. The responses of these people represented those of the approximately 165 million adults aged 18 and over in 1982.

2.2 Research Variables

The SPA contained a wide range of items that may be used to study the public's desire to increase their attendance at arts events and the barriers to increased attendance. The variables that were used in this study are identified and described below.

Desire to Attend More Arts Events

When examining an individual's desire to attend more arts events, it is possible to focus on his interest in attending each specific type of arts activity (e.g., ballet and musical plays), separately, or to focus on the overall desire to attend more and a greater range of arts events. For the most part, this study focuses on the latter.

An index was constructed that measured respondents' level of interest in attending more arts events. The index was based on the number of arts events respondents indicated they would like to attend more often. Respondents to the SPA were asked to indicate whether or not they would like to attend each of seven specific types of arts activities more often. The seven were: jazz music performances, classical music performances, opera,

musical plays, non-musical plays, ballet, and art galleries and art museums. Scores on the index ranged from 0 (do not want to attend any of the arts events more often) to 7 (desire to attend all seven types of events more often).

Barriers to Increased Attendance at Arts Events

During the SPA interview, those persons who indicated a desire to attend more of a specific art activity were asked to give their reason(s) for not attending the activity more often. Respondents were asked this question in an open-ended format and interviewers assigned codes to their answers. Respondents gave a range of reasons, but some (e.g., cost, not enough time, too far to go) were cited with much greater frequency than others (e.g., feel uncomfortable, age/health problem, problem related to a handicap).

Based on the relative occurrence of the different reasons people gave for not attending arts events more often, four types of barriers to arts attendance were chosen for more in depth study. Specifically, the four types of barriers were cost, not enough time, accessibility, and personal reasons. The first two, cost and not enough time, were represented by a single response code. Accessibility and personal reasons, on the other hand, were composite variables created by combining a range of reasons for not attending arts activities more often. Accessibility was represented by four distinct codes--tickets sold out, art form

not available locally, too far to go, and transportation/traffic/parking problems. Personal reasons was represented by five different codes--feel uncomfortable, don't have anyone to go with, procrastination/lack of motivation, prefer to watch TV, and fear of crime.2 Respondents could have identified none, one, or all of the reasons grouped under accessibility and personal reasons as applying to their individual situations.

The analysis of the four types of barriers to increased attendance at arts events concentrated on barriers to arts participation in general, rather than on participation in any specific type of art form. Therefore, responses to the barrier questions were summed across the seven art forms. The ranges of the four barrier indices reflect the number of codes that were combined to form the indices and the number of art forms involved. The actual ranges of the four indices, based on the responses of the survey participants were:

Cost	0-7
Time	0-7
Accessibility	0-18 (1982) and 0-14 (1985)
Personal Reasons	0-12

Prior Attendance at Arts Events

An important variable in this study was previous participation in similar types of arts events. In order to

2 One additional reason was included in the personal reason index for 1982: prefer other activities.

represent respondents' overall level of participation in arts events, an index was constructed. Respondents' level of participation was determined by counting the number of art forms in which people participated over the previous 12 months. The range of art forms that was used to measure arts participation was restricted to the same seven art forms that were used to define the desire for increased arts attendance index. The general arts participation index had scores which ranged from 0 (no participation over the last 12 months) to 7 (participated in all seven types of art activities over the previous 12 months). Moreover, the scale represented not only the level of the respondents' participation but also the range or diversity of that participation. Finally, arts participation as represented by the index, defines participation in terms of attendance at arts performances or exhibits. It does not define participation via an individual's involvement in the production of arts performances or the creation of arts displays.

Arts Participation via the Media

Respondents to the SPA were asked about their television viewing behavior, and radio and recording listening habits as they related to the arts. In particular, they were asked to indicate whether or not they had watched specific types of art performances or listened to such performances over the previous 12 month period.

Respondents' answers to these inquiries were used to construct three separate indices of arts participation via the media. The three indices were distinguished from one another by the medium involved--television versus radio versus recordings.

The arts participation via television index was based on a count of the number of art forms respondents reported that they followed through this medium. The television participation index had scores which ranged from 0 (no arts followed on television) to 7 (all seven art forms followed on television).

Because of the nature of the media and the art forms involved, the radio participation index and recordings participation index had a narrower range. The arts participation via the radio index had a maximum value of 5 as ballet and art museums were excluded. The arts participation via recordings index had a maximum value of 4 with the additional exclusion of non-musical plays.

In addition to the above scales, the influence of the media on desired future arts participation and barriers to such increased participation was assessed by respondents' answers to a question concerning the number of hours of television they viewed on an average day. About 5 percent of the respondents to the November and December SPA'82 indicated that they watched no television, while about 84 percent reported watching between 1

and 5 hours of television per day. About 11 percent of the respondents reported watching more than 5 hours per day.

Leisure and Recreational Activities

Respondents to the November and December SPA'82 were asked about their participation in 26 different types of leisure and recreational activities. Some of these activities took place outside of the home while others took place in the home. Still others were cultural in nature and some were arts-related activities.

Five distinct indices were created to capture respondents' level and diversity of participation in leisure and recreational activities. The five indices were the same as those used by Robinson et al. (1987, 1985) in their analysis of recreational and leisure time activities. The indices represented respondents' participation in: 1) all 26 recreational activities; 2) nine activities carried on primarily away from home--going to the movies, sports events, zoos, games, amusement parks, jogging (or other exercise programs), outdoor activities (camping, hiking, canoeing, etc.), and volunteer or charity work; 3) five activities carried on primarily at home--reading books, collecting stamps, coins, etc., preparing gourmet meals, making home or motor vehicle repairs or improvements, and gardening; 4) four cultural activities attended away from home--visiting a science museum, visiting historic sites, attending arts and

crafts fairs, and listening to a poetry reading; and 5) eight arts and crafts activities--lessons such as a class in literature, creative writing or the like, working with pottery, ceramics or similar crafts, weaving or sewing, production work for a play/musical/opera/ballet, production work for a jazz/classical music performance, creative writing, photography/film, and painting/drawing/sculpturing or printmaking.

The lower end of the range of each of these indices was zero, representing no participation in the leisure/recreational activities included. The upper end of the range was equal to the total number of activities that were combined to construct the index. For example, the upper end of the total recreational activities index was 26, while the upper end of the range of the arts and crafts activities index was eight.

Arts Socialization Experiences

Two separate indices were devised to represent individuals' socialization experiences in the arts. Specifically, the two indices were developed to measure 1) the number and variety of arts lessons or classes in which individuals had participated and 2) the variety and intensity of individuals' childhood exposure to the arts through the actions of their parents or other adult household members.

The first of these indicators of socialization into the arts--index of arts lessons and classes--was based on each respondent's reported experience taking lessons or classes in each of eight different art forms. The eight art forms were: music (voice or instrumental), visual arts, acting or theater, ballet, creative writing, arts/crafts, art appreciation/history, and music appreciation. Scores on this index, therefore, ranged from 0 (no art lessons or classes) to 8 (participation in lessons or classes in all eight art forms).

The second index of art socialization--index of parental/other adult influence--was developed by summing the values assigned to four questions concerning the frequency with which parents or other adult household members introduced or encouraged different arts activities when respondents were children. For each question, the respondents answered by indicating whether their parents/other adult household members never, occasionally, or often introduced or encouraged them in a particular art form. In developing the index score, never was assigned a value of "1," occasionally a value of "2," and often a value of "3." The summated scale score ranged from 4 to 12. A score of 4 indicated no parental/adult household member involvement in the introduction and encouragement of arts activities, while a score of 12 indicated a high degree of parental/adult involvement.

Household Composition

Marital status and the number of children under the age of 12 in the household were combined into a single indicator of household composition. Five distinct household composition types were identified through the combination of these characteristics: 1) single (never married) with no children; 2) not married (divorced, separated, widowed) with no children; 3) not married with children; 4) married with no children; and 5) married with children.

Other Social, Demographic, and Economic Characteristics

Along with the variables defined above, several other social, demographic, and economic variables were analyzed in relation to the desire to attend arts events more often and the barriers to such increased attendance. The respondent characteristics which were examined included: family income, years of education completed, race, sex, mother's and father's education, age, labor force participation, number of children aged 6-11 and number of children under age 6.

2.3 Analysis Techniques and Considerations

Several different approaches are used in analyzing the SPA'85 and SPA'82 data to address the research questions posed by the study. The specific techniques are: cross-tabulations,

correlation analysis, and multiple regression analysis. In addition, several restrictions are imposed on the data and adjustments to the data are made in conjunction with the use of these approaches.

Cross-tabulations of the survey responses offer a clear and concise way of determining whether or not certain characteristics (e.g., sex and race) are related to other characteristics (e.g., desire to attend more arts events). For example, by comparing the estimated percentages of the male and female populations (i.e., weighted percentages) who desire to attend more arts events, it is possible to state whether or not sex is a factor which differentiates those who desire more attendance from those who do not desire more attendance.

Cross-tabulations may involve the comparison of two variables or the comparison of three or more variables simultaneously. However, as the number of variables that are considered simultaneously increases, the strength of this analytic approach weakens due to the increased risk of encountering very small cell sizes.

Correlation analysis, like two-way cross-tabulations, provides a way of determining whether two characteristics are related to one another. Measures of the correlation between two variables (e.g., Pearson product moment correlation coefficient) represent a summary measure of the strength (magnitude) and

direction (positive or negative) of the relationship. The correlation coefficient has a standardized range of -1.00 to +1.00 with a value of 0.00 representing the absence of a relationship. In the types of research reported here correlation coefficients rarely approach values of +/-1.00. Thus, the following is offered as a guide for interpreting the coefficients presented in this paper.

Correlation coefficients of +/-.100 to +/-.199 are "weak"
Correlation coefficients of +/-.200 to +/-.299 are "moderate"
Correlation coefficients of +/-.300 to +/-.399 are "substantial"
Correlation coefficients of +/-.400 or higher are "strong"

Multiple regression analysis is used to determine how much of the variation in a dependent variable, say the desire to attend more arts events, can be explained by two or more variables acting together. Moreover, it is used to assess the relative contribution of each of the variables in predicting dependent variable scores (e.g., levels of desire to increase attendance at a variety of arts events).

As part of each of the above-mentioned analytic approaches, tests of statistical significance are often computed to determine whether the statistics generated from the sample represent the characteristics of the population from which the sample was drawn. The statistic usually computed to test the hypothesis that the variables of a cross-tabulation are independent from one another is the chi-square test. The Student's t is used to determine whether the correlation coefficient is statistically

different from zero and along with the F statistic, is used to assess the parameters yielded by multiple regression analysis.

All analyses reported in this paper are based on weighted data. The use of weighted data results in more accurate estimates of the arts-related characteristics of concern here by adjusting for any disproportional representation of particular age, gender, or racial groups imposed by the sampling design. There is, however, a disadvantage to using weighted data when tests of significance are calculated. If the weighted number of cases greatly exceeds the actual sample size, as it does for both the SPA'85 and SPA'82, then tests of significance are inflated. Consequently, statistical significance is achieved by virtue of the size of the sample (i.e., weighted sample) rather than by any other characteristics of the survey responses.

To avoid the problem described in the preceding paragraph, the weights used in all the analyses are adjusted so that they sum to the unweighted number of cases (i.e., the original sample size). This is accomplished by multiplying the sampling weights by the ratio of the unweighted number of cases to the weighted number of cases. For the SPA'85 January data, this adjustment factor is equal to .0138507 and for the SPA'82 November and December data, the adjustment factor is equal to .0161747.

Because the barrier questions are posed only to those persons who state that they want to attend a given art form more

often, all the analyses of the reasons people give for not attending as many art forms as they would like are restricted to the subpopulation of persons stating that they want to attend more arts events. For the analyses based on the SPA'85 data this results in the number of cases available for analysis declining from 2,357 to 1,464. The number of cases available for analysis using the SPA'82 data declines from 2,678 to 1,647. For each survey period, this restriction results in about 38 percent of the original cases being excluded from the analysis.

3. FINDINGS

This section presents the findings of the analyses of the SPA'85 and SPA'82 data. The findings are organized around the topics contained in the research questions posed in Section 1 of this paper. Whenever possible, the findings of the two survey periods are compared with one another. In some cases, this involves a comparison of figures generated as part of this study and in other cases, this involves a comparison with previously published results of analyses of the SPA'85 and SPA'82 data.

3.1 Public Desire for Increased Attendance at Performing Arts Events and Art Museums

An estimated 61 percent of the civilian, non-institutionalized population 18 years or older desire to attend more arts events of one kind or another in 1985 (see Table 1). This is about the same percentage of the population who desire increased attendance at arts events three years earlier (i.e., 1982). These percentages translate to more than 103 million people in 1985 and nearly 102 million people in 1982 expressing a desire to attend more arts events.

According to the SPA'85 data, about one in every three adults in the United States wants to attend more musical plays and visit art museums more often. Almost one in every four adults would like to attend more non-musical plays and about one in every five would like to attend more jazz music performances.

TABLE 1

DESIRE FOR INCREASED ATTENDANCE AT SPECIFIC TYPES OF PERFORMING ARTS EVENTS AND ART MUSEUMS: 1985

	NUMBER OF PERSONS WHO WANT TO ATTEND MORE (THOUSANDS)	PERCENT OF U.S. ADULT POPULATION
Jazz Music	32,410	19 (18)*
Classical Music	27,604	16 (18)
Opera	14,223	8 (7)
Musical Plays/ Operettas	49,321	29 (33)
Non-Musical Plays	39,834	24 (25)
Ballet	21,074	12 (12)
Art Museums	52,062	31 (31)
All Art Forms	103,319	61 (62)

*Estimated percentage of the population in 1982 who wanted to attend more of the art form(s).

Approximately 16 percent of the population want to attend more classical music performances, 12 percent want to attend more performances of ballet, and 8 percent want to attend more opera. These figures are comparable to those found in 1982, suggesting that the level of demand for increase arts participation has remained relatively stable over this three year period.1

Table 2 contains information which further elaborates on the public's desire to attend arts events more often. The figures in the table are the number and percentage of the U.S. adult population in 1985 and 1982 who would like to attend a range of arts events. The more common pattern, according to these data, is for people to desire to attend one (23 percent in 1985 and 26 percent in 1982) or two (18 percent in 1985 and 16 percent in 1982) art forms more often. Nevertheless, about 15 percent of the people in 1985 and 14 percent of the people in 1982 indicate a desire to increase their attendance at three or four different types of arts events.

Along with the data in Table 1, the data in Table 2 seem to suggest that not only is there a substantial desire for more arts participation but that there is a large desire for increased attendance at a variety of arts events. The data also suggest that, at least over the short term, this desire for greater and more diverse participation in the arts has remained fairly stable.

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1 Similarly, the rate of actual attendance at these arts events has remained about the same (see Robinson et al., 1987 and 1985).

TABLE 2

NUMBER OF ART FORMS PEOPLE WANT TO ATTEND MORE OFTEN: 1985 and 1982

NUMBER OF ART FORMS	1985 NUMBER OF PEOPLE (THOUSANDS)	1985 %	1982 NUMBER OF PEOPLE (THOUSANDS)	1982 %
0	66,082	39	63,112	38
1	39,093	23	42,524	26
2	29,918	18	26,466	16
3	16,404	10	15,460	9
4	8,609	5	8,434	5
5	4,300	3	3,589	2
6	2,514	1	2,594	2
7	2,481	1	2,677	2
1-7	103,319	61	102,455	62

3.2 Social, Demographic, and Economic Characteristics of Persons Who Desire to Increase Their Attendance at Arts Events

Robinson et al.'s (1987, 1985) analyses of the SPA'85 and SPA'82 data reveal that many traditional social, demographic, and economic factors are related to individuals' desire to increase their attendance at a range of arts events. Their findings show that higher levels of education and higher family income are both associated with the desire to attend a wider range of arts activities. The desire to attend a wider range of arts activities declines as persons age, although the influence of age on the desire to attend more arts events diminishes when other social, demographic, and economic factors are held constant. Finally, females and members of the white population have a stronger desire to attend more arts events than do males and non-whites.

Table 3 presents the correlation coefficients (Pearson's r) between many of the same variables that were analyzed by Robinson et al. and scores on the index of the desire to increase attendance at a range of arts events. The coefficients provide useful information on both the strength and the direction of the relationships between selected background variables and the desire to attend more arts events.2

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2 The correlation coefficients actually represent the extent to which the relationship in question can be expressed as a straight line (i.e., linear).

TABLE 3

CORRELATIONS BETWEEN THE DESIRE FOR INCREASED ATTENDANCE AT PERFORMING ARTS EVENTS AND ART MUSEUMS AND SELECTED BACKGROUND CHARACTERISTICS: 1985 and 1982

BACKGROUND CHARACTERISTICS	DESIRE FOR INCREASED ATTENDANCE AT ARTS EVENTS	
	1985	1982
Sex	.13*	.14*
Race (white vs. non-white)	-.10	-.08
Education	.38	.35
Age	-.10	-.09
Income	.20	.20
Labor Force Participation (in labor force vs. not in labor force)	-.07	-.11

*All coefficients are statistically significant at the $p < .05$ level.

The correlations between the background variables and the desire to attend a wider range of arts events are roughly equal for the two survey periods--1985 and 1982. The coefficients in Table 3 suggest that education is substantially related to the desire to attend a range of arts events with greater frequency. Specifically, as education increases so does the desire to attend a greater range of arts activities. There is a moderate, positive association between family income and the desire to attend more arts events. Persons who are members of more affluent families desire more frequent exposure to a greater range of arts activities. There is either no relationship or a weak relationship between the desire to attend arts events more often and race (white versus non-white), age, and labor force participation (in the labor force versus not in the labor force), depending upon the survey period in question. Finally, females have a slightly greater desire to attend more arts events than do males.

3.3 Barriers to Increased Attendance at Arts Events

During the SPA'85 and the SPA'82, respondents who expressed a desire to attend an art form more often were asked to state the reasons why they had failed to do so. Table 4 contains the tabulations of the answers they gave to this follow-up question in January of 1985.

TABLE 4

PERCENTAGE OF THE POPULATION WHO MENTIONED EACH BARRIER TO INCREASED ATTENDANCE AT ARTS EVENTS: 1985

BARRIER N=(thousands)	JAZZ MUSIC 32,410	CLASSICAL MUSIC 27,604	OPERA 14,223	MUSICAL PLAYS 49,321	NON-MUSICAL PLAYS 39,834	BALLET 21,074	ART MUSEUMS 52,062
Do Not Have the Time	44	42	35	39	40	38	45
Cost	31	27	39	33	29	31	13
Not Available	22	19	16	18	20	17	21
Too Far to Go	13	19	23	18	16	20	22
Babysitter/Childcare Problem	10	9	9	9	8	11	5
Procrastination/ No Motivation	9	13	13	11	12	10	13
No One to Go With	7	8	7	6	6	11	5
Transportation/ Traffic Problem	6	8	13	8	6	6	9
Prefer to Watch TV	5	2	1	3	--	2	3
Fear of Crime	2	2	4	3	3	3	2
Poor Quality of Available Performance	2	1	--	3	3	2	1
Tickets Sold Out	1	2	1	1	1	1	--
Age or Health Problem	1	5	5	4	3	4	2
Feel Uncomfortable	1	--	2	--	--	--	--
Problem Related to Handicap	--a/	1	--	1	1	1	1
Other*	12	11	11	10	11	14	8

*Includes: Don't go out at night, performance times are not convenient, etc.
a/Percentage rounds to less than 1 percent.

The most often cited reason for not attending more arts performances or visiting more art museums is not having the time. It is the top reason that people give for not attending each of six of the seven art forms more often; the lone exception to this pattern is opera, where insufficient time is the second most cited reason. After time, the reason that people mention most for not attending more musical and non-musical plays, and ballet is the cost of the performance. Along with procrastination and lack of personal motivation, cost is the fourth most often cited reason for not visiting more art museums. The second most often cited reason for failing to visit more art galleries or museums is the exhibit being too far away, followed closely by the exhibit not being available locally. The latter two reasons are the third and fourth reasons people usually give for not attending more performing arts events.

For the most part, the rankings of the reasons that people give for not attending more arts events in 1985 parallel the rankings in 1982 (cf., Robinson et al., 1985). Perhaps the largest shift in the prevalence of specific barriers to participation between the survey years occurs with respect to opera. In 1985, 35 percent of the population mention not enough time as a reason for not attending more opera. This figure contrasts to the 29 percent of the 1982 population who cite this as a reason for not attending more opera. At the same time, a smaller percentage of people in 1985 as compared with 1982 mention the art form not being available locally and it being too far away as

reasons for not attending more opera. People in 1985 mention transportation problems more often than do their 1982 counterparts.

The percentages reported in Table 4 and the findings of prior analyses of the SPA'85 and SPA'82 data suggest that cost, not enough time, limited access, and a variety of personal preferences and feelings are the most often cited reasons for not attending more arts events. Based on these findings, these four types of barriers to increased attendance at arts events are the focus of this study. A description of how each of these types of barriers is defined operationally is located in the Study Methodology Section of this paper.

In 1982 and again in 1985, over 40 percent of the adult population identify time and access as reasons for not attending as many arts performances or visiting as many art displays as they would like (see Table 5). These people stated that they do not have the time they need to attend as many arts events as they would like or that they have limited access to the arts. Their access is limited either by the art form not being available locally or by it only being available a great distance from their home, or because of problems related to travel (traffic or transportation problems). About one in three adults in each year identifies the cost of the performance or exhibit as a factor limiting their participation. One in four adults indicates that attendance is limited by one or more personal reasons (e.g.,

TABLE 5

BARRIERS TO INCREASED ATTENDANCE AT PERFORMING ARTS EVENTS AND ART MUSEUMS: 1985 AND 1982

TYPE OF BARRIER MENTIONED	1985 NUMBER OF PEOPLE (THOUSANDS)	1985 %*	1982 NUMBER OF PEOPLE (THOUSANDS)	1982 %*
Cost	30,391	29	32,628	32
Don't Have the Time	47,832	46	43,065	42
Limited Access	44,792	43	45,330	45
Personal Reasons	25,834	25	24,903	25

*Represents the percentage of the population who stated that they desired to attend one or more arts activities more often.

procrastination, do not have anyone to go with, feel uncomfortable, etc.).

3.4 Social, Demographic, and Economic Characteristics of Persons Who Cite Time, Cost, Limited Access, or Personal Reasons for Not Attending More Arts Events

Tables 6 through 11 present information on the characteristics of individuals who give cost of the performance/event, not enough time, limited access, or one or more personal preferences or feelings as reasons for not attending arts events more frequently. The figures in Tables 6 through 11 pertain to 1985. Similar characteristics are examined in relation to the barriers people cite in 1982 and the findings of these analyses displayed in Tables 12 through 14.

1985

In 1985, sex, race, age, labor force participation, education, family income, and household composition are related to one or more barriers to increased arts participation (see Table 6). Females are more likely than males to identify the cost of the event and limited access as reasons for not attending more arts activities. Males, on the other hand, are more likely than females to state that an insufficient amount of time prevents them from attending more arts events.

TABLE 6

PERCENTAGE OF THE POPULATION WHO MENTIONED CERTAIN BARRIERS TO INCREASED ATTENDANCE AT PERFORMING ARTS EVENTS AND ART MUSEUMS BY SELECTED BACKGROUND CHARACTERISTICS: 1985

CHARACTERISTIC	TYPE OF BARRIER			
	COST	TIME	ACCESS	PERSONAL
Sex:				
Male	24	50	40	24
Female	33*	43*	46*	26
Race:				
White	28	46	45	26
Black	41	42	35	20
Other	35*	63	17*	20
Age:				
18-24	33	55	42	24
25-29	36	49	39	25
35-39	31	53	44	18
45-49	22	54	41	27
55-59	24	45	44	33
65-69	26	13	58	30
75+	13*	8*	57*	22*
Labor Force Participation:				
Yes	30	55	40	24
No	29	29*	51*	27
Education:				
Elementary School	43	24	35	27
Some High School	25	34	48	24
High School Graduate	31	41	43	27
Some College	30	56	46	21
College Graduate	28	54	41	23
Postgraduate	30	51*	39	30

TABLE 6 (continued)

CHARACTERISTIC	TYPE OF BARRIER			
	COST	TIME	ACCESS	PERSONAL
Family Income:				
Under $5,000	37	63	41	15
$5,000-$9,999	41	23	40	32
$10,000-$14,999	29	36	46	29
$15,000-$24,999	38	40	46	23
$25,000-$49,999	22	53	45	21
$50,000 and over	22*	70*	34	29*
Household Composition:				
Married, no children	23	49	46	26
Married, with children	36	46	40	20
Not Married, no children	27	30	44	33
Not Married, with children	41	41	38	20
Never Married, no children	31*	54*	43	25*
Number of Children Under 6 Years:				
0	28	47	45	26
1	34	45	38	23
2 or More	42*	46	38	13*
Number of Children 6 to 11 Years:				
0	28	46	44	26
1	38	47	41	21
2 or More	32*	46	42	13*

*Differences in reasons given for not attending more arts events are significant ($p<.05$) across categories of the background characteristics.

There are significant differences in the extent to which members of the white and non-white populations cite both cost and limited access as barriers to increased arts attendance. An estimated 28 percent of the white population indicate that the cost of the event limits attendance as compared with 41 percent and 35 percent of the black population and the other non-white population, respectively. In contrast, 45 percent of the white population as compared with 35 percent of the black population and only 17 percent of the other non-white population cite limited access as a reason for their not attending more arts events. There are no significant racial group differences in the prevalence with which either time or personal reasons are given as reasons for not attending more arts events.

In most cases, holding constant the effect of education seems to reduce the differences observed in the reasons members of the white and non-white populations (both black and other non-white populations combined) give for not attending more arts events (see Table 7). There are two exceptions to this pattern. First, non-white individuals with high school educations are more likely than their white counterparts to cite the cost of the event as a reason for not attending more events. Second, college educated whites are more likely than college educated non-whites to cite access as a barrier to increased arts participation.

Overall, cost seems to play a more important role in limiting persons attendance at arts events for younger

TABLE 7

PERCENTAGE OF THE POPULATION WHO MENTIONED COST OR LIMITED ACCESS AS REASONS FOR NOT ATTENDING MORE ARTS EVENTS BY RACE BY EDUCATION: 1985

	TYPE OF BARRIER	
EDUCATION/RACE	COST	ACCESS
Less Than High School		
White	26	48
Non-White	40	33
High School Graduate		
White	29	44
Non-White	45*	31
Some College		
White	29	46
Non-White	33	45
College Graduate		
White	28	42
Non-White	38	13*

*The white and non-white populations with the same level of education differ significantly ($p<.05$) with respect to the reasons mentioned for not attending more arts events.

individuals than for older individuals. Further, cost, along with inadequate time, seem to be relatively unimportant to those persons over the age of 75. Thirteen percent of the population over 75 years of age cite cost of the performance/event as a factor which limits their participation as compared with about 33 percent of those aged 18-24 years. Only 8 percent of those over 75 years of age list not having enough time as a reason for their not attending more arts events as compared with over one-half of those persons age 18 through 54 years, and 45 percent of those persons aged 55-64 years. There appears to be some tendency for access to increase in importance as a barrier as persons become older. The percentage of people who cite one or more personal preferences or feelings as limiting their arts participation is lowest among the age group 35-44 and highest among the age group 55-74 years.

Individuals in the labor force are more likely than those individuals not in the labor force (i.e., individuals who are keeping house, going to school, unable to work, or retired) to cite insufficient time as a factor restricting their level of attendance at arts events. Persons not in the labor force were more likely to identify access barriers. When age and sex are held constant some of these patterns remain the same and others change (see Table 8). Persons in the labor force are more likely than those not in the labor force to cite time as a barrier to increased arts participation regardless of their gender. Female labor force participants and nonparticipants differ significantly

TABLE 8

PERCENTAGE OF THE POPULATION WHO MENTIONED TIME OR LIMITED ACCESS AS BARRIERS TO INCREASED ATTENDANCE AT ARTS EVENTS BY LABOR FORCE PARTICIPATION BY SEX AND AGE: 1985

	TYPE OF BARRIER	
SEX:	TIME	ACCESS
Male		
In Labor Force	55	38
Not in Labor Force	31*	46
Female		
In Labor Force	55	42
Not in Labor Force	28*	52*
AGE:		
18-24		
In Labor Force	56	41
Not in Labor Force	53	42
25-34		
In Labor Force	52	37
Not in Labor Force	36*	49*
35-44		
In Labor Force	54	44
Not in Labor Force	45	43
45-54		
In Labor Force	60	38
Not in Labor Force	34*	50
55-64		
In Labor Force	65	36
Not in Labor Force	22*	52*
65 and Over		
In Labor Force	26	51
Not in Labor Force	9*	59

*Differences in reasons given for not attending more arts events are significant ($p<.05$) across categories of labor force participation within categories of sex/age.

in the extent to which they attribute their inability to attend arts events as often as they would like to problems related to access. However, no such differences are observed for male labor force participants and nonparticipants.

For the youngest members of the population (those aged 18-24 years) and for the group aged 35-44 years, identifying time as a barrier to arts attendance does not relate to labor force participation. However, for all other groups, and especially for those over the age of 45, being in the labor force means that you are significantly more likely to cite time limitations as a factor keeping you from attending more arts events.

The relationship between labor force participation and the frequency with which people cite limited access as a barrier to increased arts attendance diminishes when age is held constant. Nonparticipants aged 25-34 years and 55-64 years are more likely than the labor force participants in their age cohorts to cite such barriers to increased arts attendance. However, among all other age groups no such differences are found.

Somewhat surprising, is the absence of a relationship between education and the reasons people give for not attending as many arts events as they would like (see Table 6). People with all levels of education are about equally likely or unlikely to give cost of the performance/event, limited access to the performance/event, or personal preferences or feelings as reasons

for not attending more performances/events. More education does seem to influence the perception that people do not have enough time to attend more arts events.

Table 9 presents the estimated percentage of the population with varying levels of education who mentioned insufficient time as a reason for not attending more arts events when income, labor force participation, and sex are held constant. The percentages in the table suggest that the relationship between education and the perception that insufficient time prevents a higher level of attendance at arts events is influenced by family income. When family income is held constant few significant differences are detected in the frequency with which people mention time as a barrier to increased attendance at arts events. Education continues to be significantly related to whether individuals cite time as a barrier regardless of whether they are in the labor force. On the other hand, while more educated females are more likely to list insufficient time as a reason for not attending more arts events, education is not significantly related to the frequency with which males identify this barrier.

As expected, cost is identified as a reason for not attending more arts events more often by individuals with limited financial resources (see Table 6). However, members of the population with family incomes of $15,000-$24,999 are more likely to name the cost of the performance/event as a factor limiting arts participation than are people with family incomes of

TABLE 9

PERCENTAGE OF POPULATION WHO MENTIONED TIME AS A BARRIER TO INCREASED ATTENDANCE AT ARTS EVENTS BY EDUCATION BY FAMILY INCOME, LABOR FORCE PARTICIPATION AND SEX: 1985

	EDUCATION			
FAMILY INCOME	LESS THAN HIGH SCHOOL	HIGH SCHOOL GRADUATE	SOME COLLEGE	COLLEGE GRADUATE
Under $5,000	29	36	80	85*
$5,000-$9,999	27	18	33	8
$10,000-$14,999	33	40	36	23
$15,000-$24,999	39	38	50	33
$25,000-$49,999	38	54	58	54
$50,000 and over	38	67	70	72
LABOR FORCE PARTICIPATION				
Yes	48	51	61	58*
No	16	22	48	33*
SEX				
Male	45	46	52	55
Female	23	39	59	50*

*Differences in the frequency with which time is mentioned as a barrier to increased attendance at arts events are significant ($p<.05$) across categories of education within categories of income/labor force participation/sex.

$10,000-$14,999. Overall, these patterns held regardless of the level of education that people had attained (see Table 10).

There are also significant differences in the frequencies with which people with different levels of family wealth identify time and personal reasons as barriers to increased arts participation. Those with the most and least amount of family wealth, as measured by family income, are the most likely to declare that there is not enough time for them to attend as many arts events as they would like. This pattern holds for those persons who had completed some college or who had graduated from college (see Table 10). The pattern is slightly different, however, for those persons with high school educations. There is no significant difference in the frequency with which people with varying levels of family income cite time as a barrier to increased arts attendance when all the people involved have less than a high school education.

Individuals with a family income of less than $5,000 are the least likely to cite one or more personal reasons for not attending more arts events. The percentage of people who cite these types of reasons declines as family income increases from $10,000-$49,999 and then increases among that group of people with family earnings of $50,000 or more.

The relationship between family income and the likelihood of personal preferences (e.g., prefer to watch television) or

TABLE 10

PERCENTAGE OF THE POPULATION WHO MENTIONED COST, TIME, OR PERSONAL REASONS AS BARRIERS TO INCREASED ATTENDANCE AT ARTS EVENTS BY FAMILY INCOME BY EDUCATION: 1985

EDUCATION/FAMILY INCOME	TYPE OF BARRIER		
	COST	TIME	PERSONAL
Less Than High School			
Under $5,000	57	29	25
$5,000-$9,999	29	28	35
$10,000-$14,999	29	33	30
$15,000-$24,999	25	39	24
$25,000-$49,999	19	38	14
$50,000 and over	26	38	26
High School Graduate			
Under $5,000	49	36	30
$5,000-$9,999	39	18	39
$10,000-$14,999	32	40	31
$15,000=$24,999	34	38	22
$25,000-$49,999	21	54	21
$50,000 and over	19*	67*	48*
Some College			
Under $5,000	30	80	5
$5,000-$9,999	44	33	17
$10,000-$14,999	28	36	29
$15,000=$24,999	50	50	24
$25,000-$49,999	22	58	22
$50,000 and over	21*	70*	24
College Graduate			
Under $5,000	15	85	28
$5,000-$9,999	91	8	22
$10,000-$14,999	22	23	26
$15,000=$24,999	49	33	25
$25,000-$49,999	24	54	24
$50,000 and over	22*	72*	27

*Persons with varying levels of family income who have the same level of education differ significantly ($p<.05$) with respect to the reasons mentioned for not attending more arts events.

feelings (e.g., not motivated or would feel uncomfortable) being given as reasons for not attending more arts events differs across levels of education (see Table 10). Among those groups of people with the lowest and highest levels of education, family income does not appear to be related to these reasons for not attending more arts events. Such a relationship does exist among those members of the population who had at least completed high school but who had not completed four years of college.

It was anticipated that the composition of an individual's household would influence the reasons he gives for not attending more arts events. In particular, it was expected that the importance a person attributed to such factors as the cost of the performance and time would be different for someone with and without a spouse and/or children. The findings of the analyses of the SPA'85 data supported this hypothesis.

The cost of the performance or exhibit is given more often by persons with children than by persons without children as a reason for not attending more arts events (see Table 6). This pattern holds regardless of marital status. About 41 percent of the people who are not currently married (i.e., divorced, separated, or widowed) and who have children residing in their household cite cost as the reason for their not attending arts events more often. Approximately 36 percent of those persons who are married and who have children in the household identify cost as a barrier to attending more arts events. Married persons with

no children are least likely to identify cost as a reason for not attending more arts events. Perhaps this is because many of these persons have a spouse who is a wage earner and, yet, they do not have the added financial burden of children. Thus, they may have more income available for engaging in activities such as the arts.

Persons who are either divorced, separated, or widowed (not married) and who have no children are least likely to identify time as a factor affecting their ability to attend more arts events. On the other hand, single persons (never married) with no children are the most likely to indicate that they do not have enough time to attend as many arts events as they would like. This latter finding is somewhat surprising in view of the general belief that these people have the most free time as a consequence of their having the least commitments and the least demands on their time.

Persons who are not married and who have no children are more likely than other persons to cite one or more personal preferences or feelings as reasons for not attending more arts events. In fact, persons with no children regardless of whether or not they are married seem to be more likely than persons with children to identify these types of reasons for not attending more arts events.

Table 11 presents the percentages of people with different household compositions who cite cost, time, and personal preferences/feelings as barriers when labor force participation and sex are controlled separately. The figures in the table suggest that people's perceptions of the barriers that inhibit their participation in the arts are influenced by their marital status in combination with the presence of young children regardless of their position relative to the labor force. However, several interesting patterns are observed.

Persons in the labor force who are married and have no children are more than twice as likely as their counterparts who are not in the labor force to cite insufficient time as a barrier. About 48 percent of the divorced, separated, or widowed individuals with no children under 12 years of age cite time limitations as compared with only 6 percent of the individuals with the same household compositions who are not in the labor force. Individuals with this same marital status, who have children under 12 years of age and are in the labor force, cite time as a barrier about twice as often as those individuals who are not married, have small children and are not in the labor force.

Among the male members of the population, there is no relationship between household composition and the reasons given for not attending more arts events. That is, for the male population their marital status in combination with whether they

TABLE 11

PERCENTAGE OF THE POPULATION WHO MENTIONED COST, TIME, OR PERSONAL BARRIERS TO INCREASED ATTENDANCE AT ARTS EVENTS BY HOUSEHOLD COMPOSITION BY LABOR FORCE PARTICIPATION AND SEX: 1985

LABOR FORCE PARTICIPATION STATUS:	TYPE OF BARRIER		
	COST	TIME	PERSONAL
In Labor Force:			
Married, no children	23	63	23
Married, with children	34	51	19
Not married, no children	32	48	35
Not married, with children	41	46	21
Never married, no children	30*	52*	27*
Not In Labor Force:			
Married, no children	24	26	31
Married, with children	42	33	24
Not married, no children	21	6	31
Not married, with children	40	24	18
Never married, no children	33*	62*	19
SEX:			
Male:			
Married, no children	22	51	23
Married, with children	27	50	20
Not married, no children	26	34	34
Not married, with children	38	54	31
Never married, no children	22	53	25
Female:			
Married, no children	24	47	29
Married, with children	44	42	21
Not married, no children	28	28	33
Not married, with children	43	35	16
Never married, no children	40*	54*	25*

*Differences in reasons given for not attending more arts events are significant ($p<.05$) across categories of household composition within categories of labor force participation/sex.

have small children does not seem to influence one way or the other their likelihood of identifying cost, time, or a variety of personal reasons as factors preventing them from attending more arts events. In contrast, significant differences are found across the different household composition types for the female population.

Data from the SPA'85 also suggest that the number of children under the age of 5 that a person has increases the importance that is attributed to cost and decreases the importance that is attributed to personal reasons as barriers to increased attendance at arts events. A similar pattern is found for the comparison of persons' perceptions of barriers as they relate to the number of children a person has between the ages of 6 and 11 years (see Table 6).

1982

With some exceptions, the relationships between the social, demographic, and economic characteristics and barriers to increased attendance at arts events reported for 1985 are comparable to those in 1982. Therefore, this presentation of findings for 1982 concentrates primarily on the exceptions.

In 1982, unlike in 1985, the gender of the individual is unrelated to whether or not the individual cites the cost of the performance or exhibit as a factor limiting attendance. More-

TABLE 12

PERCENTAGE OF THE POPULATION WHO MENTIONED CERTAIN BARRIERS TO INCREASED ATTENDANCE AT PERFORMING ARTS EVENTS AND ART MUSEUMS BY SELECTED BACKGROUND CHARACTERISTICS: 1982

CHARACTERISTIC	TYPE OF BARRIER			
	COST	TIME	ACCESS	PERSONAL
Sex:				
Male	30	50	40	22
Female	34	37*	48*	26
Race:				
White	31	43	46	25
Black	44	34	33	22
Other	24*	59*	20*	27
Age:				
18-24	34	43	47	25
25-29	39	48	45	20
35-39	35	55	39	21
45-49	29	44	44	29
55-59	27	38	50	27
65-69	17	13	45	39
75+	17*	7*	43	27*
Labor Force Participation:				
Yes	32	50	43	23
No	32	24*	48	28*
Education:				
Elementary School	29	22	35	33
Some High School	29	27	52	19
High School Graduate	32	39	44	25
Some College	30	49	42	24
College Graduate	36	53	46	27
Postgraduate	40	55*	46	25

TABLE 12 (continued)

CHARACTERISTIC	TYPE OF BARRIER			
	COST	TIME	ACCESS	PERSONAL
Family Income:				
Under $5,000	28	24	50	22
$5,000-$9,999	41	25	54	23
$10,000-$14,999	38	37	44	24
$15,000-$24,999	32	46	47	24
$25,000-$49,999	29	52	40	28
$50,000 and over	21*	53*	43*	32
Household Composition				
Married, no children	22	42	46	27
Married, with children	42	50	40	19
Not married, no children	35	32	45	29
Not married, with children	34	24	51	22
Never married, no children	37*	48*	47	26*
Number of Children Under 6 Years:				
0	30	42	45	25
1	42	44	40	22
2 or more	39*	43	45	19
Number of Children 6 to 11 Years:				
0	30	41	45	26
1	43	46	43	20
2 or more	46*	59*	37	16*

*Differences in reasons given for not attending more arts events are significant ($p<.05$) across categories of the background characteristics.

over, the difference in the rate at which females cite not enough time as a barrier to arts participation in comparison to the rate at which males cite this reason is larger during this earlier survey period. About 37 percent of the females and 50 percent of the males in 1982 cite insufficient time as a reason for not attending more arts events. These percentages compare with 43 percent of the females and 50 percent of the males in 1985. This would seem to indicate that the importance attributed to this factor by males remains fairly constant over the three year period covered by the two surveys, while the importance of this factor among females has increased over the same time period.

Significant differences are detected in the percentages of the white, black, and other non-white 1982 populations who suggest that they do not have enough time to attend as many arts events as they desire. Only 34 percent of the black population give this as a reason compared with 43 percent of the white population and 59 percent of the other non-white population. This difference is no longer found in 1985. The percentage of people from the black population (42%) who identify this as a reason for lower attendance at arts events resembles the percentage of the white population (46%).

Age, a characteristic that is significantly related to the likelihood of identifying limited access as a barrier to participation in the arts in 1985, is not related to persons'

attributions in 1982. Persons over the age of 65 seem to place more importance on access issues in 1985 than they did in 1982.

Labor force participation is significantly related to individuals' perceptions of personal preferences and feelings as barriers to arts participation in 1982, but is not related to access barriers. This pattern is reverse that found in 1985. Moreover, as the data in Table 13 show, the relationship between labor force participation and people's identification of a variety of personal reasons for not attending more arts events varies across age groups. Individuals in the labor force are more likely to cite personal reasons than are persons not in the labor force when both are between the ages of 18 and 24. For the 25-34 year old age group, labor force participation seems to lessen the chances that people will name personal reasons as barriers to arts participation. After age 34, no significant differences are detected in the frequency with which participants in the labor force and non-participants in the labor force cite personal barriers to increased arts participation.

The data in Table 13 also suggest that sex influences the relationship between labor force participation and the frequency with which people cite one or more personal barriers. Male labor force participants are significantly less likely to name a personal reason as a barrier to increased participation in the arts than are males who are not in the labor force. There is no

TABLE 13

PERCENTAGE OF THE POPULATION WHO MENTIONED ONE OR MORE PERSONAL REASONS FOR NOT ATTENDING MORE ARTS EVENTS BY LABOR FORCE PARTICIPATION BY AGE AND SEX: 1982

AGE/SEX	LABOR FORCE PARTICIPATION	
	IN LABOR FORCE	NOT IN LABOR FORCE
Age:		
18-24	28	13*
25-34	18	27*
35-44	21	24
45-54	29	26
55-64	24	32
65 and over	30	35
Sex:		
Male	20	33*
Female	26	27

*Labor force participants differ significantly from non-participants ($p<.05$) within the same age or sex classification.

such difference between labor force participants and nonparticipants when both are female.

Family income is significantly related to the frequency with which people identify access to the arts as a major reason for not attending more arts events in 1982 (see Table 12). One-half of the adult population with a family income of less than $10,000 identify the art form not being available locally or other access problems as a key reason for their not attending more arts events. On the other hand, in 1985 only about 40 percent of the population in this income group cite access problems as reasons for not attending more arts events. In fact, data from this latter period reveal no significant differences in the tendency of person from different income groups to attribute their attendance level at arts events to limited access/availability.

The population of people in 1985 with two or more children aged 6-11 years are as likely or unlikely as are people with one child or no children aged 6-11 to cite time as a barrier to arts participation. However, three years earlier, the chances that persons would cite time as a barrier increases with the number of children in this age group (see Table 12). In addition, during this earlier year, males with children aged 6-11 years are significantly more likely than males without children in this age range to cite time as a barrier to arts participation (see Table 14). On the other hand, for females, it seems that it is not so much having children in this age group that leads to a feeling

TABLE 14

PERCENTAGE OF THE POPULATION WHO MENTIONED TIME AS A BARRIER TO INCREASED ATTENDANCE AT ARTS EVENTS BY NUMBER OF CHILDREN AGED 6-11 BY SEX: 1982

NUMBER OF CHILDREN AGED 6-11	SEX	
	MALE	FEMALE
No Children	47	36
1 Child	62	35
2 or More Children	66*	55*

*Differences in the reasons given for not attending more arts events by persons with varying numbers of children aged 6-11 are significant ($p<.05$) for males and females.

that they do not have the time to attend the range of arts events they would like but having more (two or more) children in this age group.

3.5 Prior Attendance at Arts Events, the Desire to Attend More Arts Events, and Barriers to Increased Attendance

Robinson et al. (1987, 1985) find that a strong predictor of the desire to attend more arts events is prior level of attendance at such events. Table 15 presents the correlations between prior attendance at arts performances and art displays and the demand for additional exposure to the arts. The table presents the correlations for both 1985 and 1982. In addition, the table contains the correlation coefficients between prior attendance and the four types of barriers to arts participation--cost, time, limited access, and personal income.

There is a strong correlation between the range of arts events that a person previously attended and the range of events that the person would like to attend more often. More precisely, as the number of types of arts activities that a person attended previously increases, there is an accompanying increase in the range of arts activities that the person would like to attend more often. The magnitude of this relationship is about the same in both 1985 (r=.50) and 1982 (r=.45).

In both years, prior attendance at performing arts events and art exhibits is only weakly correlated with most of the

TABLE 15

CORRELATIONS BETWEEN THE DESIRE FOR INCREASED ATTENDANCE AT ARTS EVENTS, BARRIERS TO INCREASED ATTENDANCE, AND PRIOR ATTENDANCE AT ARTS EVENTS: 1985 AND 1982

	PRIOR ATTENDANCE AT ARTS EVENTS	
	1985	1982
Desire to Attend More Arts Events	.50*	.45
Cost	.07*	.18*
Time	.20*	.18*
Access	.11*	.11*
Personal Reasons	.05*	.03

*Correlation statistically significant at the $p<.05$ level.

reasons people give for not attending more arts performances or exhibits. The highest correlation is between prior attendance and time (r=.20 and r=.18 in 1985 and 1982, respectively). With the exception of the correlation between prior attendance and the cost of the arts performance/exhibit, the correlations between prior attendance and the barriers to increased attendance are about the same across years. These findings seem to suggest that factors other than the range of a person's attendance at arts events should be explored in order to understand better perceptions of the barriers preventing an increase in arts attendance.

Table 16 presents the results of a multiple regression analysis that examines the relationships between the social, demographic, and economic characteristics of the population, previous attendance at arts events, and the desire to attend arts events more often. The table presents the results of the same regression analysis performed on the 1985 and 1982 data. Both standardized and unstandardized coefficients are presented. The standardized values are useful for comparing the contributions of the variables in a single year, while the unstandardized values are more appropriate for comparing the results of two different years.

In both 1985 and 1982 the strongest predictors of the desire to attend more arts events are prior attendance at such events, education, and sex. Further, in both years, age is not significantly related (at least in a linear form) to the desire to

TABLE 16

STANDARDIZED AND (UNSTANDARDIZED) REGRESSION COEFFICIENTS
PREDICTING THE DESIRE TO ATTEND ARTS EVENTS MORE OFTEN: 1985 AND 1982

INDEPENDENT VARIABLES	1985	1982
Labor Force Participation	-.01 (-.02)	-.06* (-.19)
Sex	.12* (.38)	.16* (.53)
Education	.18* (.23)	.19* (.24)
Family Income	.05* (.06)	.05* (.06)
Age	-.04 (-.03)	.01 (.01)
Prior Attendance at Arts Events	.40* (.48)	.32* (.43)
R^2	.29	.25
F	144.05	130.52
	p<.001	p<.001

*Coefficient significant at p<.05 level.

attend more arts events. Labor force participation is a significant factor in predicting desire in 1982, but not in 1985. Sex seems to be a more important predictor of desire in 1982 than in 1985.

The simultaneous decline in the importance of both labor force participation and sex as predictors of the desire to attend more arts events is not surprising given the relationship between these two variables. While there are more males than females in the labor force, the ratio of males to females continues to decline across years.

All the independent variables with the exception of previous attendance at arts events were entered as a block in the regression analysis. Together, they explained about 17 percent of the variance in the desire to attend more arts events in 1985 and 16 percent of the variance in 1982. When previous attendance at arts events was entered into the equation, the regression model explained 29 percent of the variance in the desire to attend more arts events in 1985 and 25 percent of the variance in 1982.

3.6 Participation in the Arts via the Mass Media, the Desire to Attend More Arts Events, and the Barriers to Such Increased Attendance

In light of the importance people give to time as a factor that limits their ability to attend as many arts performances or

to visit as many art museums as they would like, it is useful to examine other ways in which people use their leisure time. It is also useful to explore whether the ways in which people use their leisure hours are related to their desire to attend more arts events and the barriers to increased arts participation. The SPA'82 provides the data necessary for such an investigation.

One way in which people may spend their leisure time is to follow the arts through the mass media. Table 17 describes the level of this participation by providing a breakdown of the range of participation in the arts via television, radio, and recordings. The data in the table suggest that a narrow majority (51%) of the adult population of the United States in 1982 watch programs on television dealing with one or more of the seven art forms of interest here. On the other hand, a minority of people listen to arts programs on the radio (31%) or listen to recordings of jazz, classical music, opera, or musical plays (32%).

The public's use of their leisure time to watch and/or listen to different forms of the arts is substantial to strongly related to the desire to attend more performing arts events or visit more art exhibitions or museums (see Table 18). People who view more art forms on television want to attend a wider range of

TABLE 17

ARTS PARTICIPATION VIA THE MASS MEDIA: 1982

MEDIA PARTICIPATION	NUMBER OF PEOPLE (THOUSANDS)*	PERCENT OF U.S. ADULT POPULATION
Number of Art Forms Followed on Television		
0	80,623	49
1	27,376	17
2-3	31,804	20
4-7	23,533	14
Number of Art Forms Followed on Radio		
0	111,937	69
1	30,673	19
2-3	16,404	10
4-5	2,595	2
Number of Art Forms Followed via Recordings		
0	109,232	68
1	28,264	18
2	14,749	9
3-4	8,875	6

*Number of people do not sum to the total U.S. adult population of 165,567,000 because of nonresponse to individual survey items.

TABLE 18

CORRELATIONS BETWEEN THE DESIRE FOR INCREASED ATTENDANCE AT ARTS EVENTS, BARRIERS TO INCREASED ATTENDANCE, AND PARTICIPATION IN THE ARTS VIA THE MASS MEDIA: 1982

MEDIA PARTICIPATION	DESIRE FOR INCREASED ATTENDANCE AT ARTS EVENTS	COST	TIME	LIMITED ACCESS	PERSONAL REASONS
Arts Participation via Television	.48*	.15*	.12*	.13*	.11*
Arts Participation via Radio	.38*	.19*	.18*	.09*	.02
Arts Participation via Recordings	.42*	.22*	.13*	.09*	.04
Hours Spend Watching Television Daily	-.13*	-.02*	-.22*	.00	.02

*Correlation statistically significant at the $p<.05$ level.

arts performances and exhibits, or vice versa.3 Likewise, people who follow a range of art forms through either radio or recordings desire to attend a wider range of arts events more often.

There are weak to moderate correlations between arts participation via the three different media and some of the barriers to increased attendance at arts events. People who identify the cost of the event as a key barrier to increased participation in the arts are more likely to experience the arts through records and tapes, radio, and television. People who identify time as a barrier to increased participation at arts events are also more likely to follow the arts through the different media. The tendency to cite a lack of time as a major factor limiting participation in the arts and to follow the arts via the mass media are both characteristics of the more educated members of society, and to a lesser extent the more affluent (see Table 19).

Table 18 also contains the correlation coefficients between the desire to attend more arts events, the barriers to such increased attendance, and the average number of hours people spend daily watching television. There is a weak correlation between the number of hours people devote to watching television

3 No attempt is made here or in the remaining analyses to establish the causal ordering of the desire to attend more arts events and participation in other recreational or leisure activities.

TABLE 19

CORRELATIONS BETWEEN PARTICIPATION IN THE ARTS VIA THE MASS MEDIA AND SELECTED SOCIAL, DEMOGRAPHIC, AND ECONOMIC CHARACTERISTICS: 1982

CHARACTERISTICS	ARTS PARTICIPATION VIA TELEVISION	ARTS PARTICIPATION VIA RADIO	ARTS PARTICIPATION VIA RECORDINGS	NUMBER OF HOURS WATCH TELEVISION DAILY
Sex	.03	-.05*	.01	.09*
Race (white vs. non-white)	-.04*	-.04*	-.01	.09*
Age	.03	-.04*	-.05*	.08*
Education	.33*	.28*	.35*	-.23*
Family Income	.21*	.09*	.17*	-.17*
Labor Force Participation (in labor force vs. not in labor force)	-.04*	-.07*	-.08*	.24*
Number of Children Under 6 Years Old	.01	.00	-.01	.06*
Number of Children 6-11 Years Old	.01	.01	-.02	-.04*

*Correlation statistically significant at the $p<.05$ level.

each day and their desire to attend more arts events. People who watch more television are slightly less likely than those people who watch fewer hours of television to want to attend a wider range of arts activities more often.

Except for time, there is no relationship between the number of hours people spend watching television and the barriers to increased arts participation which they name. Interestingly, those persons who report that they do not have the time to attend as many arts events as they would like watch less television. People who are less likely to view time as a factor restricting their attendance at arts events view more television. It is possible that the years of education people have completed explains some of this relationship, along with income and labor force participation. Individuals with more extensive educations, as measure by the number of years of education that they completed, are more likely to state that they do not have enough time to attend as many arts events as they would like (see Tables 6 and 12). At the same time, these people are less frequent viewers of television (see Table 19). Similar patterns are found with respect to family income, the number of hours of television watched daily, and the importance that is attributed to time as a barrier to arts participation. Further, those people who watch more television and cite time less frequently as a barrier to arts participation are more likely to be nonparticipants in the labor force.

3.7 Participation in Recreational and Leisure Activities, the Desire to Attend More Arts Events, and Barriers to Such Increased Attendance

People may spend their leisure time in a variety of ways and the manner in which they spend this time may be related to both their desire to attend more arts events as well as the reasons they give for not attending arts events more often. The correlation coefficients presented in Table 20 provide information relative to these associations.

There are substantial to strong correlations between people's desire to attend arts events more often and the number and range of recreational/leisure activities in which they participate. In general, people who are most active are the same people who want to attend more arts events. Further, regardless of the way in which they spend their leisure time (e.g., in activities at home or away from home), greater participation in leisure or recreational activities correlates with the desire to attend more arts events.

Individuals' level of participation in leisure activities are related to some of the barriers to increased arts participation. In all cases, however, only weak correlations are found. People who are more active in a variety of recreational/leisure activities are also somewhat more likely to believe that their attendance at arts events is limited by the cost of the events,

TABLE 20

CORRELATIONS BETWEEN THE DESIRE FOR INCREASED ATTENDANCE AT ARTS EVENTS, BARRIERS TO INCREASED ATTENDANCE, AND PARTICIPATION IN RECREATIONAL AND LEISURE ACTIVITIES: 1982

RECREATIONAL AND LEISURE ACTIVITIES	DESIRE FOR INCREASED ATTENDANCE AT ARTS EVENTS	COST	TIME	LIMITED ACCESS	PERSONAL REASONS
Total Recreational Participation	.44*	.15*	.18*	.16*	.03
Away From Home Activities	.33*	.10*	.18*	.10*	.00
At-Home Activities	.33*	.11*	.11*	.12*	.03
Cultural Activities Away From Home	.42*	.16*	.17*	.11*	.06*
Arts and Crafts Activities	.30*	.08*	.04*	.16*	.02

*Correlation statistically significant at $p<.05$ level.

time constraints, and their access to the events being restricted.

Once again, the relationship between leisure activities and barriers to increased attendance at arts events become more clear when we examine the characteristics of the people who are more active in recreational/leisure activities (see Table 21). People who are more active are younger, more educated, and more affluent. They are also more likely to be white and labor force participants. Many of these characteristics are the same as those associated with persons who perceive that their attendance at arts events is limited by the cost of the events, insufficient time, or limited access (see Tables 6 and 12). For example, both cost and time are more frequently cited by younger people as reasons for not attending arts events more often. Higher levels of education are associated with the perception that time limits arts participation. Given the higher recreational activity level of these persons, it is not surprising that the young, more educated and more affluent believe that they do not have the time to attend more arts events or that the cost of the events is a limiting factor.

3.8 Arts Socialization Experiences, the Desire to Attend More Arts Events, and Barriers to Such Increased Attendance

Prior to analyzing the data from the SPA'82, people's desire to attend a wider range of arts activities and the barriers to such increased attendance were expected to be related to their

TABLE 21

CORRELATIONS BETWEEN PARTICIPATION IN RECREATIONAL AND LEISURE ACTIVITIES AND SELECTED SOCIAL, DEMOGRAPHIC, AND ECONOMIC CHARACTERISTICS: 1982

CHARACTERISTICS	TOTAL RECREATIONAL PARTICIPATION	AWAY FROM HOME	AT-HOME ACTIVITIES	CULTURAL ACTIVITIES AWAY FROM HOME	ARTS AND CRAFTS ACTIVITIES
Sex	.04*	-.10	.05	.06	.27
Race (white vs. non-White)	-.19	-.17	-.15	-.15	-.10
Age	-.43	-.53	-.20	-.19	-.23
Education	.52	.48	.36	.46	.23
Family Income	.34	.35	.29	.26	.08
Labor Force Participation (in labor force vs. not in labor force)	-.25	-.30	-.15	-.16	-.05
Number of Children Under 6 Years Old	.13	.16	.07	.06	.05
Number of Children 6-11 Years Old	.10	.12	.08	.05	.02

*All coefficients are statistically significant at the $p<.05$ level.

previous socialization experiences in the arts. Specifically, people who had taken a number and variety of lessons or classes in the arts or those who had been encouraged in the arts as children were expected to have a stronger desire to attend more arts events. The expectations relative to the barriers to increased attendance were less clear.

Tables 22 and 23 present data relevant to these relationships. As expected, the more lessons or classes a person has taken in the arts, the greater is the desire to attend more arts performances and exhibits. Likewise, the greater someone's socialization experience in the arts through the actions of parents and other adults, the greater is the desire to attend more arts events. Both these findings suggest that the more varied and intense someone's socialization into the arts, both through formal instruction and encouragement at home, the greater will be the desire to want to be an active arts participant. The finding pertaining to the influence of parental encouragement on adult's desire to attend more arts events illustrates the importance of early experiences on adult appreciation and demand for the arts. Also, both father's and mother's education are related to the desire to increase attendance at arts events. In both cases, higher parent education correlates with a greater desire to attend more arts events on the part of the child.

The amount and diversity of an individual's exposure to the arts through lessons or classes is correlated with three of the

TABLE 22

CORRELATIONS BETWEEN THE DESIRE FOR INCREASED ATTENDANCE AT ARTS EVENTS, BARRIERS TO INCREASED ATTENDANCE, AND ARTS SOCIALIZATION FACTORS

SOCIALIZATION FACTOR	DESIRE FOR INCREASED ATTENDANCE AT ARTS EVENTS	COST	TIME	LIMITED ACCESS	PERSONAL REASONS
Participation in Arts Lessons or Classes	.42*	.19*	.16*	.12*	.03
Parental/Adult Encouragement in the Arts	.34*	.08*	.09*	.04*	.02
Mother's Education	.20*	.08*	.12*	-.03	.02
Father's Education	.19*	.06*	.13*	-.04	.03

*Correlation statistically significant at the $p<.05$ level.

TABLE 23

CORRELATIONS BETWEEN PARTICIPATION IN ARTS LESSONS OR CLASSES, PARENTAL/ADULT ENCOURAGEMENT IN THE ARTS, AND SELECTED SOCIAL, DEMOGRAPHIC, AND ECONOMIC CHARACTERISTICS

CHARACTERISTICS	PARTICIPATION IN ARTS LESSONS OR CLASSES	PARENTAL ENCOURAGEMENT
Sex	06*	.08*
Race	-.10*	-.06*
Age	-.29*	-.14*
Education	.54*	.42*
Family Income	.24*	.21*
Children 0-5 Years	.12*	-.01
Children 6-11 Years	.02	-.02
Labor Force Participation	-.17	-.09
Father's Education	.40*	.45*
Mother's Education	.41*	.44*

*Correlation statistically significant at the $p<.05$ level.

four more common types of reasons that people give for not attending as many arts events as they would like. There are weak correlations between taking art lessons or classes and identifying cost, time, and limited access as barriers to arts participation. The frequency with which parents or other adults in a child's household encourages participation in the arts does not seem to be related to the reasons that are given for not attending more arts events as an adult. However, parent education (mother's and father's) is related weakly to the belief that time is a barrier to arts participation. This is not surprising in light of the similar patterns that are found between the respondent's education and time, and the correlation between parent's education and child's education.

People who have more exposure to the arts through formal lessons or classes are usually younger, more educated, more affluent, and have a more active history of attending arts performances and art displays. As before, these are the same characteristics of people who frequently cite cost, time, and access as barriers to their arts participation (see Table 23).

4. SUMMARY AND DISCUSSION

4.1 Summary of Key Findings

The findings of the analyses of the SPA'85 and SPA'82 data suggest that there is a strong desire among the U.S. adult population to attend an increased number of arts events. Moreover, the data suggest that this desire has remained at about the same level for the three-year period covered by the two surveys.

The findings in the preceding section, like those reported by other studies, indicate that the desire to attend more arts events is related to 1) the prior level of attendance at performing arts events and art displays and 2) a variety of socio-economic characteristics. In particular, as the level and range of a person's prior attendance at arts events increase so does the interest in attending a range of arts events more often. Further, the desire to attend a range of arts events more often is stronger among those individuals with higher levels of education. Also, females have a stronger desire to attend more arts events than do males.

Along with prior attendance at live arts events, other types of arts participation seem to be related to the desire to attend more arts events. The desire to attend a range of arts events more often is stronger among those people who follow the arts via

the mass media. Likewise, people who participate in the arts by taking lessons or classes have a stronger desire to attend more arts events.

The desire for increased attendance at arts events is also related to the level of participation in other types of leisure and recreational activities. In fact, those people who have a stronger desire to attend more arts activities seem to be the more active members of our society, regardless of the activity. In addition, the characteristics of those persons who want to attend more arts events are the same as the characteristics of persons who have attended a wider range of arts events, followed more arts events via the media, enrolled in more arts classes or lessons, and participated in a wide variety of recreational and leisure activities. These people tend to be younger, more educated and more affluent than their non-participating counterparts.

If arts planners want to increase the audience at arts events, the findings of the analyses reported here suggest that they should focus on the young, more educated, and more affluent. However, the findings also suggest that while these people should be primary targets of efforts to increase participation in the arts, there are potential obstacles to increasing their participation. Because these people are the most active members of society, the arts must compete for their time, just like all the other activities in which they participate. Therefore,

proponents of the arts must find ways to "convince" these people that the time and cost of arts participation are justified relative to the gains of such participation. Moreover, with a limited amount of time and money for leisure activities, proponents of the arts must show these people that the arts are an important way for them to spend their time and money relative to the other activities in which they might participate.

When people who indicate an interest in increasing their attendance at arts events are asked the reasons why they have failed to do so, the factors they most frequently name are time, cost, and availability. Cost and time are important barriers to increased arts participation among the younger age groups. Cost and time are also frequently cited by persons with higher family incomes as barriers to increased attendance at arts events, while persons with higher education frequently cite insufficient time as a barrier to increased arts attendance. Thus, among those groups who are most interested in attending more and a wider range of arts activities, their attendance at such activities is limited by the time required by such activities relative to the other constraints on their time and by the cost of the events.

Several interesting patterns are found in the importance attributed to certain barriers to increased arts participation by persons in different types of households. In particular, cost is viewed more often as a factor limiting attendance at arts events when there are children in the household, regardless of whether

or not the participant is married. It seems that in a household with children, the money spent on attendance at arts events must be weighed more heavily against other uses than in a household with no children.

Single people (never married) with no children, who are more active in a range of activities, are the most likely to suggest that they have insufficient time to attend as many arts events as they would like. Working parents without partners are twice as likely as their counterparts with no children to cite time as a factor limiting participation in the arts. This latter relationship and most of the other differences in barriers cited by people across household composition types are limited to females.

Finally, there is some evidence that an adult's desire to attend a range of arts events more often has roots in childhood experiences. Individuals who were raised in households where the adult members often encouraged participation in the arts are more likely to want to attend a range of arts events more often. Also, the desire for increased attendance at arts events is related to both father's and mother's education.

4.2 Future Research

This study focused on the overall desire to attend a range of arts events more often and on the barriers to such increased

attendance. The findings of the research suggest the need for additional inquiries into both areas.

In this study, the desire for increased participation in the arts was limited to participation through attendance at seven types of live arts events. Future studies are needed in order to determine if the findings reported here would hold for other types of participation. For example, to what extent do people want or desire a more active level of participation in the performing arts as a performer as compared with an audience member? What are the characteristics of people who want a more active role in the creation of the art form? Information is needed on the barriers to these other forms of arts participation.

Future studies of the desire for increased attendance at arts events and the barriers to such increased attendance need to focus more on the intensity of people's desire for more arts participation. In this study, the desire for more arts participation was defined in terms of a person wanting to attend each of seven types of arts events. The index of the desire for increased attendance used in the study told us nothing about how often a person wanted to attend a given type of event, only that he wanted to attend no events, one event, or more than one event more often. Consequently, a person who wanted to attend, say, six classical music concerts over a year was treated the same as a person who wanted to attend one classical music concert.

Similarly, it was not possible to distinguish a person who had only a passing desire to attend all seven art forms more often from someone who had an intense desire to attend a single arts form. Whether or not these two people are similar is an empirical question that should be addressed by future research. Future inquiries should also identify the factors that each of these people feel hinders their arts participation.

In light of the findings that the desire for increased arts attendance is strongest among the young, more educated, and more affluent, future studies should concentrate heavily on these groups. Studies directed toward understanding these individuals' perceptions of the arts and of their own arts participation should be given high priority. These studies should concentrate on the value that the young, educated, and affluent ascribe to the arts and to the different dimensions of their participation in the arts. Further, these studies should include more indepth study of the activities which compete with the arts for these people's time and money.

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